



T H E E S S E N T I A L

Bobby
BARE

COMPACT
disc
DIGITAL AUDIO

Select Titles Previously Released
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BMG



RCA RECORDS LABEL

- 1 **ALL AMERICAN BOY** 2:59 BOBBY BARE (BMI)
- 2 **SHAME ON ME** 2:45 LAWTON WILLIAMS / BILL ENIS (BMI)
- 3 **DETROIT CITY** 2:48 DANNY DILL / MEL TILLIS (BMI)
- 4 **500 MILES AWAY FROM HOME** 2:42
BOBBY BARE / CHARLIE WILLIAMS / HEDY WEST (BMI)
- 5 **MILLER'S CAVE** 2:51 JACK CLEMENT (BMI)
- 6 **FOUR STRONG WINDS** 2:45 IAN TYSON (SOCAN)
- 7 **A DEAR JOHN LETTER (with Skeeter Davis)** 1:53
BILLY BARTON / CHARLES "FUZZY" OWEN / LEWIS TALLEY (BMI)
- 8 **IT'S ALRIGHT** 2:38 MAC GAYDEN / JERRY TUTTLE (BMI)
- 9 **THE STREETS OF BALTIMORE** 2:37
TOMPALL GLASER / HARLAN HOWARD (BMI)
- 10 **THE GAME OF TRIANGLES**
(with Norma Jean & Liz Anderson) 2:41 CY COBEN (ASCAP)
- 11 **CHARLESTON RAILROAD TAVERN** 2:13 JERRY DEAN SMITH (BMI)
- 12 **MARGIE'S AT THE LINCOLN PARK INN** 3:18 TOM T. HALL (BMI/NS)
- 13 **BLESS AMERICA AGAIN** 2:47
BOBBY BARE / BOYCE HAWKINS (BMI)
- 14 **YOUR HUSBAND, MY WIFE**
(with Skeeter Davis) 2:57 TONI WINE / IRWIN LEVINE (BMI)
- 15 **RIDE ME DOWN EASY** 3:00 BILLY JOE SHAVER (BMI)
- 16 **DADDY WHAT IF** 3:11 SHEL SILVERSTEIN (BMI)
- 17 **MARIE LAVEAU** 3:09 SHEL SILVERSTEIN / BAXTER TAYLOR (BMI)
- 18 **THE WINNER** 5:20 SHEL SILVERSTEIN (BMI)
- 19 **DROPKICK ME, JESUS** 2:12 PAUL CRAFT (BMI)
- 20 **VEGAS (with Jeannie Bare)** 2:52 SHEL SILVERSTEIN (BMI)

Various Original Producers

Compilation Produced by STEVE LINDSEY for MaxAmor Productions

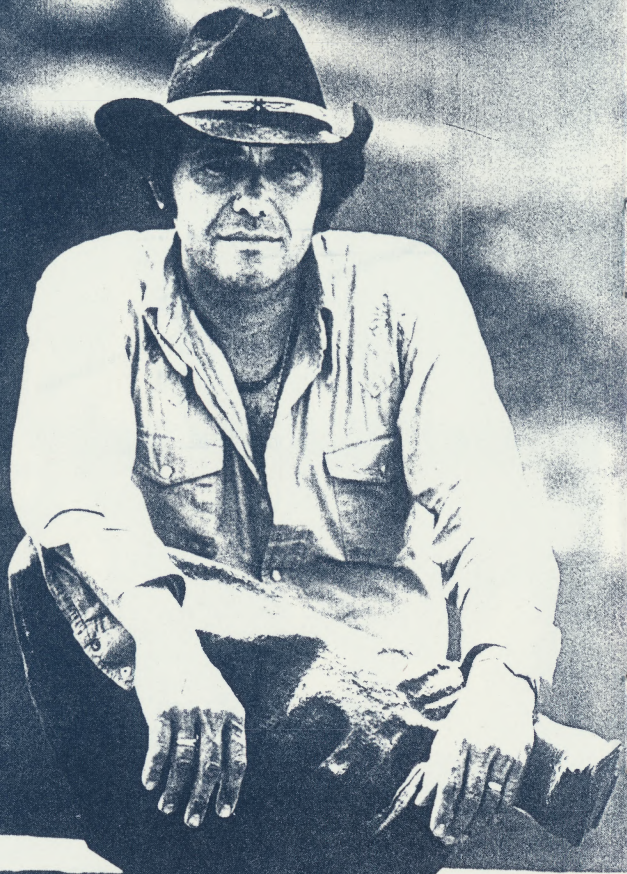
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THE ESSENTIAL BOBBY BARE

BOBBY BARE PRODUCED MANY
OF THE BENCHMARK RECORDINGS
OF THE "NASHVILLE SOUND" ERA...

...WHILE BUCKING AND PRODDING
NASHVILLE'S MUSIC INTO THE
OUTLAW MOVEMENT OF THE '70s



Compilation Produced by STEVE LINDSEY for MaxAmor Productions

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IF IT'S TRUE THAT DESTINY IS FOUND WHILE FLEEING THE ORDINARY LIVES WE DREAD...

... BOBBY BARE IS THE
LIVING, BREATHING EVIDENCE.

ALTHOUGH HIS EARLY LIFE WAS HUMBLE, IT HAD PROMISE FROM THE BEGINNING. LIKEWISE, HIS EVENTUAL RECORDING CAREER BEGAN ALMOST ACCIDENTALLY, AND ULTIMATELY PRODUCED SOME OF THE MOST UNIQUE AND IMPORTANT RECORDINGS IN COUNTRY MUSIC HISTORY.

IT'S EASY, ALSO TO CALL BOBBY BARE A RENAISSANCE ARTIST, SINCE HE WAS LARGELY RESPONSIBLE FOR REINTRODUCING THE STORYTELLING STYLE OF COUNTRY MUSIC, EVEN BEFORE ARTISTS LIKE JERRY REED OR TOM T. HALL HAD MEASURABLE SUCCESS AT IT. HIS SONGS WERE NOT THE TRAGIC LOVE STORIES NOR TRAIN-WRECK LAMENTS COMMON TO THE PRIOR GENERATION; YET HIS IMAGES HAVE REMAINED AS EQUALLY INDELIBLE UPON THE IMAGINATION. JUST AS HANK WILLIAMS AND ERNEST TUBB HELPED BRIDGE THE GAP BETWEEN PRE-WORLD WAR II COUNTRY MUSIC AND ITS POSTWAR HEYDAY, BOBBY BARE PLAYED AN EQUALLY IMPORTANT PART IN THE TEMPESTUOUS EVOLUTION FROM THE ELABORATE, SMOOTH "NASHVILLE SOUND," TO THE REBEL-COUNTRY, BAD-BOY SOUND OF THE '70s OUTLAW MOVEMENT.

The Songs

- 1 **ALL AMERICAN BOY** 2:59
BOBBY BARE (BMI) • PRODUCED BY CHET ATKINS • FROM **DETROIT CITY AND OTHER HITS BY BOBBY BARE**, LPM-2776, AUGUST 1963
- 2 **SHAME ON ME** 2:45
LAWTON WILLIAMS / BILL ENIS (BMI) • PRODUCED BY CHET ATKINS • FROM **DETROIT CITY AND OTHER HITS BY BOBBY BARE**, LPM-2776, AUGUST 1963
- 3 **DETROIT CITY** 2:48
DANNY DILL / MEL TILLIS (BMI) • PRODUCED BY CHET ATKINS • FROM **DETROIT CITY AND OTHER HITS BY BOBBY BARE**, LPM-2776, AUGUST 1963
- 4 **500 MILES AWAY FROM HOME** 2:42 BOBBY BARE / CHARLIE WILLIAMS / HEDY WEST (BMI) • PRODUCED BY CHET ATKINS • FROM **500 MILES AWAY FROM HOME**, LPM-2835, DECEMBER 1963
- 5 **MILLER'S CAVE** 2:51
JACK CLEMENT (BMI) • PRODUCED BY CHET ATKINS • FROM **THE BEST OF BOBBY BARE**, LSP/LPM-3479, JANUARY 1966
- 6 **FOUR STRONG WINDS** 2:45
IAN TYSON (SOCAN) • PRODUCED BY CHET ATKINS • FROM **THE BEST OF BOBBY BARE**, LSP/LPM-3479, JANUARY 1966
- 7 **A DEAR JOHN LETTER** 1:53
(with Skeeter Davis) BILLY BARTON / CHARLES "FUZZY" OWEN / LEWIS TALLEY (BMI) • PRODUCED BY CHET ATKINS • FROM **TUNES FOR TWO**, LSP/LPM-3336, MARCH 1965
- 8 **IT'S ALRIGHT** 2:38
MAC GAYDEN / JERRY TUTTLE (BMI) • PRODUCED BY CHET ATKINS • FROM **THE BEST OF BOBBY BARE**, LSP/LPM-3479, JANUARY 1966

WERE, AND THEY APPARENTLY HAD TO WORK THEIR WAY ACROSS THE SOUTHWEST BY PLAYING IN CLUBS FOR TIPS. AFTER FINALLY LANDING IN LONG BEACH, BARE'S BAND LANDED A PAYING JOB THAT LASTED ABOUT THREE YEARS.

CALIFORNIA HAD A THRIVING, VIBRANT COUNTRY MUSIC SCENE. THE WESTWARD MIGRATION OF FARM WORKERS FROM THE DUST-BOWL STATES HAD PACKED ITS FERTILE VALLEYS WITH COUNTRY MUSIC ENTHUSIASTS WHO LOVED LIVE ENTERTAINMENT. COUNTRY-FLAVORED PROGRAMMING WAS COMMON ON RADIO, AS WELL AS ON TELEVISION. COUNTRY MUSIC ENTREPRENEURS WERE FLOURISHING. THE CLUB SCENE, PARTICULARLY IN BAKERSFIELD, WAS DOMINATED BY WYNN STEWART AND BIGGER BANDS, LED BY SPADE COOLEY AND TEX WILLIAMS.

BARE'S FRIEND WHO CLAIMED TO HAVE MUSIC CONNECTIONS ACTUALLY HAD A COUPLE, ONE OF THEM BEING STEEL GUITARIST, SPEEDY WEST. WEST SIGNED BARE TO HIS PUBLISHING COMPANY AND AGREED TO LAND HIM A RECORD DEAL. BARE ALSO BECAME FRIENDS WITH WYNN STEWART DURING THIS TIME, AND STEWART, VOLUNTEERING THE SERVICES OF HIS BAND, HELPED BARE MAKE HIS FIRST DEMO RECORDINGS. SPEEDY WEST MADE GOOD ON HIS AGREEMENT TO GET BARE A RECORD DEAL, AND HE WAS SIGNED BY CLIFFIE STONE AT CAPITOL. BARE WOULD BE ONE OF THE FIRST ARTISTS TO RECORD IN THE LEGENDARY CAPITOL TOWER ON HOLLYWOOD AND VINE STREETS.



AFTER ONLY TWO SESSIONS, AND LITTLE ELSE, BARE ASKED TO BE RELEASED FROM HIS CAPITOL CONTRACT. ABOUT THIS TIME, ELVIS PRESLEY WAS CHANGING AMERICAN MUSICAL TASTES FOREVER. UPON BEING RELEASED FROM HIS CAPITOL DEAL, BOBBY SIGNED WITH CHALLENGE RECORDS, A LABEL THAT HAD PICKED UP WYNN STEWART FROM CAPITOL NOT TOO LONG BEFORE. HAND, WHERE HE RECORDED ONLY ONE SESSION. ONE SINGLE WAS ISSUED FROM THAT SESSION.

BARE BECAME FRIENDS WITH SONGWRITER, HARLAN HOWARD AND HIS WIFE JAN, AND SPENT A LOT OF TIME IN THEIR HOME, WRITING AND SINGING SONGS. HE ALSO CONTINUED TO POLISH HIS SHOWMANSHIP ON THE CLUB SCENE. BARE AND A BAND MEMBER ENDED UP LEASING A CLUB WHERE THEY WERE EMPLOYED IN THE RIVERSIDE AREA. THAT VENTURE WAS PROVING TO BE MILDLY SUCCESSFUL WHEN BOBBY WAS DRAFTED INTO THE ARMY.

BEFORE BEING GIVEN HIS UNIFORM AND HAIRCUT BACK IN SPRINGFIELD, BARE HOOKED UP WITH LONG-TIME FRIEND, BILL PARSONS, TO RECORD SOME DEMOS WHICH PARSONS WANTED TO USE TO GET HIMSELF A RECORD CONTRACT. THE SESSION WAS FINANCED BY THE OWNER OF ANOTHER SMALL LABEL IN CINCINNATI. ONE OF BARE'S SONGS, "ALL AMERICAN BOY" WASN'T COMPLETED IN TIME FOR PARSONS TO REHEARSE, SO BARE VOLUNTEERED TO RECORD IT HIMSELF FOR THE PURPOSE OF A

15 RIDE ME DOWN EASY 3:00
BILLY JOE SHAVER (BMI) • PRODUCED BY BOBBY BARE / VOCAL ACCOMPANIMENT BY THE JORDANAIRE • FROM **I HATE GOODBYES / RIDE ME DOWN EASY**, APL1-0040, APRIL 1973

16 DADDY WHAT IF 3:11
SHEL SILVERSTEIN (BMI) • PRODUCED BY BOBBY BARE • FROM **BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES**, CPL2-0290, NOVEMBER 1973

17 MARIE LAVEAU 3:09
SHEL SILVERSTEIN / BAXTER TAYLOR (BMI) • PRODUCED BY BOBBY BARE • FROM **BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES**, CPL2-0290, NOVEMBER 1973

18 THE WINNER 5:20
SHEL SILVERSTEIN (BMI) • PRODUCED BY BOBBY BARE • FROM **BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES**, CPL2-0290, NOVEMBER 1973

19 DROPKICK ME, JESUS 2:12
PAUL CRAFT (BMI) • PRODUCED BY BOBBY BARE AND BILL RICE • FROM **THE WINNER AND OTHER LOSERS**, APL1-1786, JUNE 1976

20 VEGAS (with Jeannie Bare) 2:52
SHEL SILVERSTEIN (BMI) • PRODUCED BY BOBBY BARE AND BILL RICE • FROM THE SINGLE, PB1-0852, NOVEMBER 29, 1976





REHEARSAL TAPE FOR PARSONS. THE STUDIO WHERE THE SONG WAS RECORDED WAS UNABLE TO DUPLICATE THE ACETATES IMMEDIATELY, SO THEY WERE TAKEN TO ANOTHER STUDIO, OWNED BY FRATERNITY RECORDS. UPON HEARING "ALL AMERICAN BOY," THE OWNER OF THE LABEL OFFERED TO BUY THE TAPES AND RELEASE "ALL AMERICAN BOY" HIMSELF.

THE OWNER OF FRATERNITY DIDN'T KNOW IT WAS ACTUALLY BARE'S VOCAL ON "ALL AMERICAN BOY," AND THE OTHER RECORD EXECUTIVE WHO HAD FINANCED THE STUDIO TIME DIDN'T VOLUNTEER THE INFORMATION, EITHER. THE TAPES WERE SOLD TO FRATERNITY FOR A REPORTED PRICE OF \$500. BARE AND PARSONS EARNED \$50 EACH, ABOUT 24 HOURS BEFORE BARE REPORTED FOR DUTY. UPON ITS RELEASE, "ALL AMERICAN BOY" SHOT TO NO. 2 ON THE POP CHARTS.

DUE TO HIS PRIOR CONTRACTUAL AGREEMENTS WITH SPEEDY WEST AND CHALLENGE RECORDS, "ALL AMERICAN BOY" CARRIED WRITER AND SINGER CREDITS FOR BILL PARSONS, WHO HIT THE ROAD TO PROMOTE THE SONG, LIP-SYNCHING IT ON AMERICAN BANDSTAND. MEANWHILE, BARE WAS PERFORMING IN ARMY TALENT SHOWS AND, UPON RELEASE FROM THE SERVICE, BEGAN PLAYING CLUBS BACK IN CALIFORNIA. HE RECORDED MORE SIDES FOR FRATERNITY, AND WROTE AND

PRODUCED SEVERAL SONGS FOR THE FILM, *TEENAGE MILLIONAIRE*.

BY LATE 1961, BARE'S FRIEND HARLAN HOWARD HAD MOVED TO NASHVILLE AND HAD PLAYED BARE'S FRATERNITY RECORDINGS FOR RCA CHIEF, CHET ATKINS. HOWARD HAD BEEN LOBBYING ATKINS TO CONSIDER SIGNING BARE. NOT BEING CONTRACTUALLY BOUND TO FRATERNITY, BARE PARTED WAYS WITH THE LABEL, AND WAS SIGNED BY ATKINS. HIS FIRST RCA SESSION WAS SCHEDULED FOR THE SPRING OF 1962.



"SHAME ON ME," BARE'S FIRST RELEASE, IS SAID TO BE ONE OF THE FIRST NASHVILLE COUNTRY RECORDINGS TO USE A HORN SECTION, AND PEAKED AT NO. 18 ON THE BILLBOARD CHARTS. "DETROIT CITY," THE FOLLOW-UP RELEASE, WRITTEN BY MEL TILLIS AND DANNY DILL, ROSE TO NO. 6, AND WON A GRAMMY IN 1963. BARE HAD BEGUN HIS LONG ASSOCIATION WITH SUCH RELATABLE MATERIAL. WHILE "DETROIT CITY" ACCURATELY DESCRIBES THE DISPLACEMENT OF A SOUTHERN BOY IN THE INDUSTRIALIZED NORTH, HIS NEXT RELEASE, "500 MILES AWAY FROM HOME" (ALSO RECORDED BY PETER, PAUL AND MARY), ECHOES SIMILAR SENTIMENTS.

BARE WAS PERFORMING HANK SNOW'S 1960 HIT, "MILLER'S CAVE" IN HIS LIVE PERFORMANCES, AND HIS READING HIT NO. 4 IN 1964. THAT YEAR, BARE APPEARED IN THE FILM, *A DISTANT TRUMPET*. AT THE END OF 1964, BARE WAS ON THE CHARTS WITH "FOUR STRONG WINDS," WHICH HAS THE DISTINCTION OF BEING THE FIRST COUNTRY RECORD TO FEATURE THE FRETTED DOBRO, PLAYED BY A YOUNG JERRY REED.

RCA TEAMED BARE AND SKEETER DAVIS FOR SEVERAL SUCCESSFUL DUETS, INCLUDING THEIR REPRISAL OF THE 1953 FERLIN HUSKY/JEAN SHEPARD HIT, "A DEAR JOHN LETTER." THE BARE/DAVIS VERSION PEAKED AT NO. 11 IN EARLY 1965. BARE'S NEXT SOLO HIT TO REACH THE TOP 10, "IT'S ALRIGHT," KEPT BARE IN THE TOP-TEN DURING THE SPRING OF 1965.

"THE STREETS OF BALTIMORE," ARRANGED BY RAY STEVENS AND FEATURING WAYLON JENNINGS ON GUITAR, REVISITED THE SENTIMENTS OF LONELINESS AND DESPERATION IN "DETROIT CITY." HOWEVER, THIS TIME, IT WAS AN APPREHENSIVE HUSBAND WHO GIVES INTO THE LONGINGS OF A WIFE WITH THE WANDERLUST. IT ROSE TO NO. 5 IN 1966, AS DID "THE GAME OF TRIANGLES," WHICH TEAMED BARE WITH RCA LABELMATES NORMA JEAN AND LIZ ANDERSON LATER THAT YEAR.



"CHARLESTON RAILROAD TAVERN," WHICH DEMONSTRATES "NASHVILLE SOUND" PRODUCTION, PEAKED AT NO. 16 IN EARLY 1967 AND REMAINS A FAVORITE AMONG FANS. DURING THE LAST HALF OF THE DECADE, BARE TOYED WITH MORE FOLK-FLAVORED MATERIALS, INCLUDING BOB DYLAN'S "BLOWIN' IN THE WIND." AFTER "THE GAME OF TRIANGLES," BARE WAS ABSENT FROM COUNTRY'S TOP-TEN FOR NEARLY THREE YEARS. IN EARLY 1969, BARE HIT THE CHARTS WITH "(MARGIE'S AT) THE LINCOLN PARK INN," A TOM T. HALL COMPOSITION, COMPLIMENTED BY A BEAUTIFUL STRING ARRANGEMENT. NEVERTHELESS, DESPITE THE LOVELY ARRANGEMENT, HALL'S SONG WAS A BIT

CONTROVERSIAL AT THE TIME. IT SPEAKS OF A HUSBAND, HESITANT IN HIS DEVOTION TO WIFE AND FAMILY, WHO HAS RESIGNED HIMSELF TO STOP HIS PHILANDERING. PERHAPS THE MAGIC IN THIS TRACK LIES IN BARE'S DELIVERY, WHERE YOU GET THE FEELING THAT HIS RESOLUTION IS MORE FORBEARANCE THAN ABSOLUTE CONVICTION. MANY CONSIDER THIS TO BE BARE'S FINEST MOMENT.

"BLESS AMERICA AGAIN," WRITTEN BY BARE AND BOYCE HAWKINS, WAS TIMELY FOR THE VIETNAM ERA, AND DESPITE THREATS OF A LAWSUIT FROM THE PUBLISHERS OF IRVING BERLIN'S CLASSIC THEME, CRACKED THE TOP-TWENTY IN 1969.

AFTER MARGINAL SUCCESS ON THE CHARTS WITH "YOUR HUSBAND, MY WIFE," AN ACHING DUET WITH SKEETER DAVIS, BARE PARTED WAYS WITH RCA. REPORTEDLY, BARE BECAME UNEASY WITH HIS REASSIGNMENT TO VARIOUS NEW PRODUCERS ONCE CHET ATKINS BEGAN BACKING AWAY FROM DAILY PRODUCTION DUTIES AT RCA.

BARE THEN SIGNED WITH MERCURY RECORDS, WHERE HE REMAINED FOR TWO YEARS BEFORE REJOINING RCA IN LATE 1972. ONCE BACK ON RCA, BARE ENTERED THE SECOND PHASE OF HIS STINT THERE. HIS NEW RCA RECORDINGS WERE NOT DRAMATICALLY DIFFERENT FROM HIS EARLIER HITS. HE AGAIN CHOSE SOLID MATERIAL, AND HAD HITS WITH "RIDE ME DOWN EASY," WHICH BARELY MISSED THE TOP-TEN IN 1973, AND HIS NO. 2 HIT, "DADDY WHAT IF," A DUET WITH HIS SON, BOBBY JR.

PERHAPS BARE'S MOST NOTICEABLE SIDE-ROAD IN SONG SELECTIONS CAME WITH THE 1973 SET, "BOBBY BARE SINGS LULLABIES, LEGENDS AND LIES," MARKING THE BEGINNING OF HIS LONG ASSOCIATION WITH ECCENTRIC, SATIRICAL

CARTOONIST AND LYRICIST, SHEL SILVERSTEIN. SILVERSTEIN WROTE SUCH HITS AS "YOUR TIME'S COMIN," FOR FARON YOUNG, AND "HEY, LORETTA," FOR LORETTA LYNN. "MARIE LAVEAU," THE BALLAD OF A VODOO SWAMP-WITCH VAULTED BARE TO NO. 1 FOR THE FIRST AND ONLY TIME IN HIS CAREER. SIMILAR TONGUE-IN-CHEEK MATERIAL, SUCH AS "THE WINNER" AND "DROPKICK ME JESUS," (WHICH BILL CLINTON HAS REMARKED IS HIS FAVORITE SONG), KEPT BARE VISIBLE ON THE CHARTS THROUGH THE DURATION OF HIS YEARS AT RCA, WHICH ENDED IN 1977. ALSO INCLUDED IN THIS ALBUM IS BARE'S DUET WITH HIS WIFE, JEANNIE, CALLED "VEGAS."

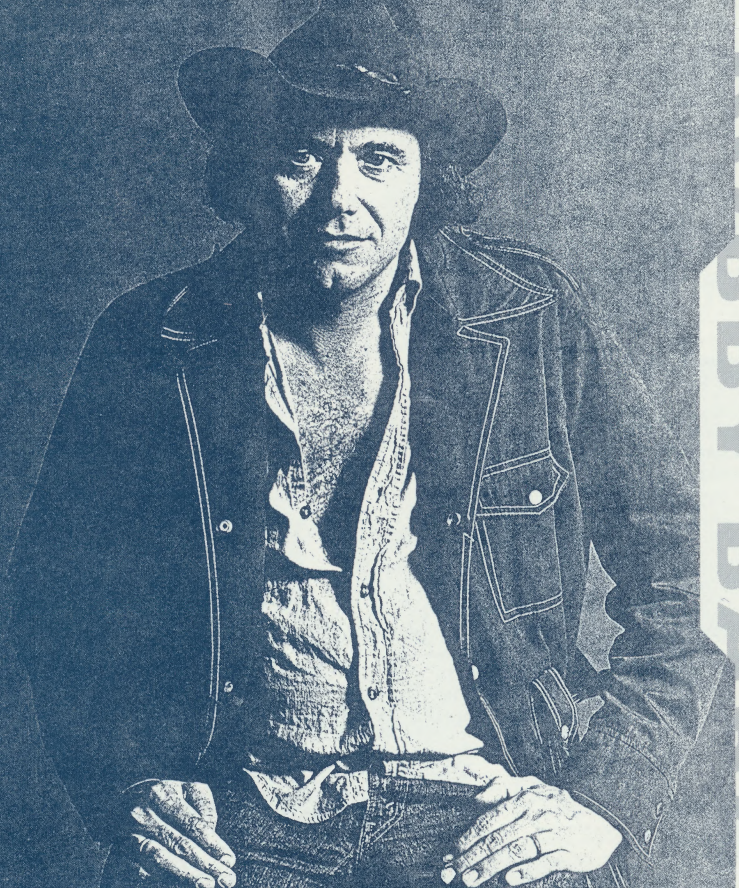
BOBBY BARE'S OUTPUT FOR RCA HAS BECOME ONE OF THE MAJOR ROADMAPS OF CHANGING TIMES IN NASHVILLE AND AMERICA. AS A YOUNGSTER, HE WAS A LEFTY FRIZZELL DISCIPLE AND STILL PERFORMS SEVERAL FRIZZELL NUMBERS DURING HIS LIVE SHOWS. BUT PERHAPS MORE IMPORTANTLY, BARE WAS SUCCESSFUL AT PRODUCING MANY OF THE BENCHMARK RECORDINGS OF THE "NASHVILLE SOUND" ERA, WHILE JUST AS EASILY AND COMFORTABLY BUCKING AND PRODING NASHVILLE'S MUSIC INTO THE OUTLAW MOVEMENT OF THE MID AND LATE '70S.

WADE JESSEN

Art Direction: Susan Eaddy
Design: Debendra Mahalanobis
Photographs: Courtesy of the Country Music Foundation

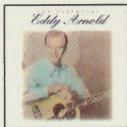
T H E S E N T I A L

BOBBY BARE



ALSO
AVAILABLE IN

the Essential Series



EDDY ARNOLD
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CHET ATKINS
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GUY CLARK
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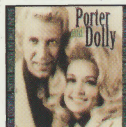
DOTTIE WEST
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KEITH WHITLEY
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JIM ED BROWN
AND THE BROWNS
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PORTER WAGONER &
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VARIOUS ARTISTS
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VARIOUS ARTISTS,
VOL. 2
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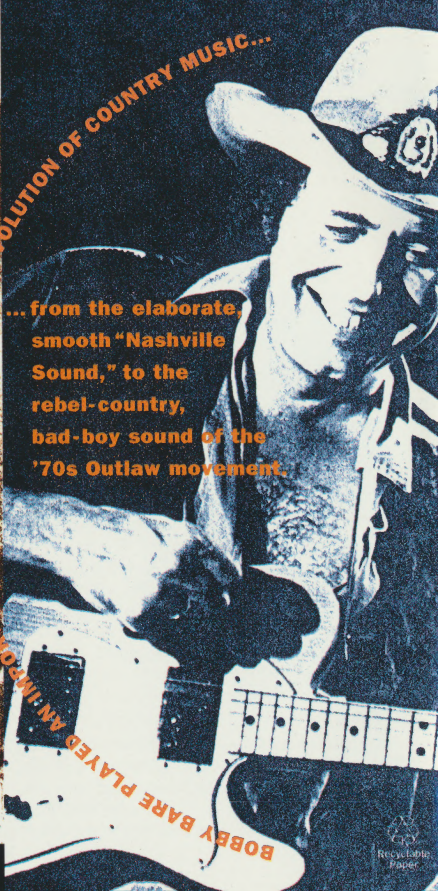


EARL THOMAS CONLEY
07863-66823-2/4



...from the elaborate,
smooth "Nashville
Sound," to the
rebel-country,
bad-boy sound of the
'70s Outlaw movement.

BOBBY BARE PLAYED AN IMPORTANT PART IN THE TEMPESTUOUS EVOLUTION OF COUNTRY MUSIC...



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